

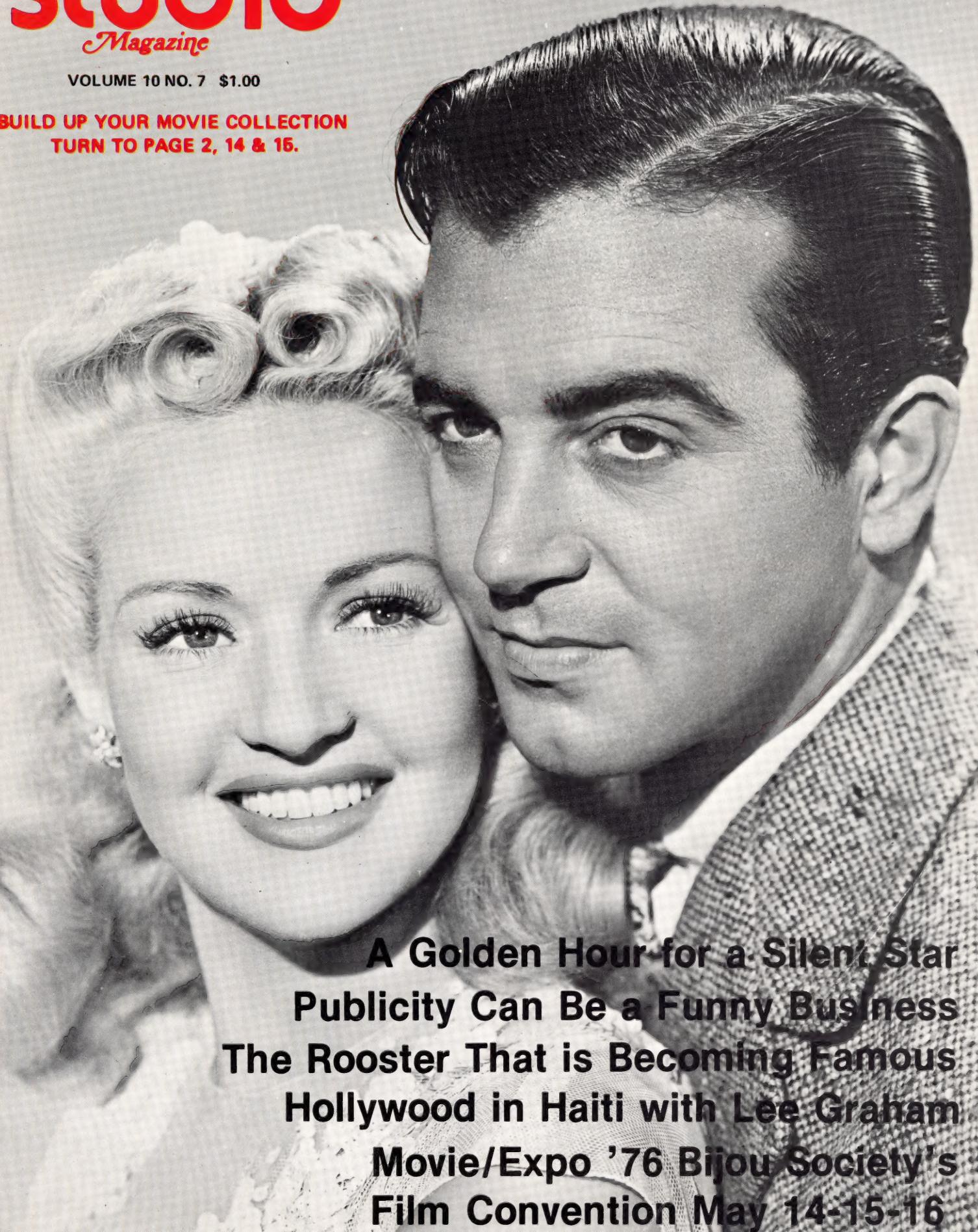
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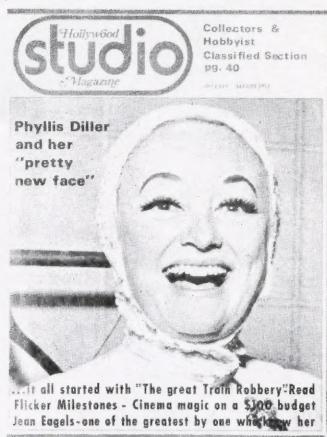
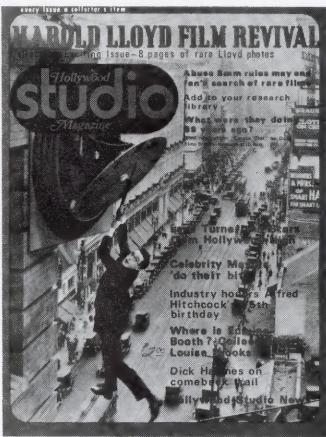
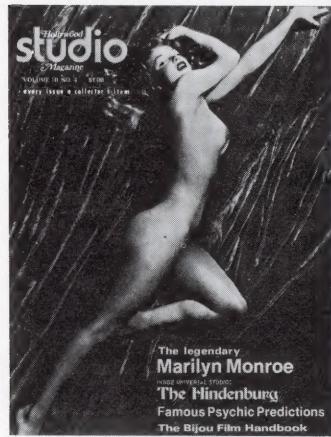
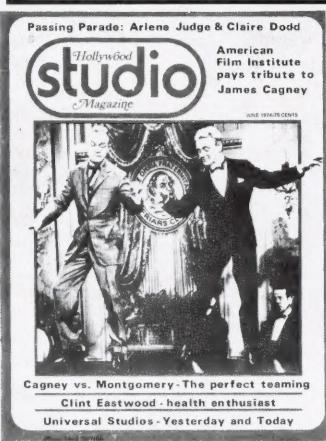
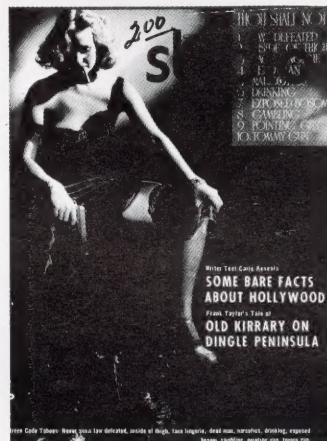
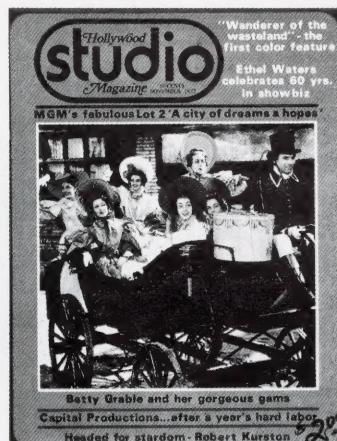
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### ON THE COVER

John Payne with Betty Grable in "Springtime in the Rockies." Cesar Romero and Carmen Miranda also starred in this film made in the forties.—From the Larry Kleno Collection.

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# JOHN PAYNE IN THE LIMELIGHT

## EDITORS NOTE:

Though John Payne presently spends the majority of his time at his ranch in Montana he returns to Hollywood occasionally. He has just completed a segment of "Columbo" opposite Janet Leigh for NBC TV.

by Larry Kleno

In every man's life there is a period when he determines how his energies are going to be directed. John Payne was quite content with writing and attending to various real estate and land development enterprises. There were no immediate thoughts of resuming his career.

Payne seems to have the perfect philosophy about his life and career, "I've been in Hollywood a good many years and during that time I've seen a lot of young guys come up fast. After a couple of years you start wondering whatever happened to them. They burn themselves out. There is no reason to be in a hurry in this life."

When, out of the blue, John was offered a starring role in "Good News" opposite his former co-star, Alice Faye ("Tin Pan Alley," "The Great American Broadcast," "Weekend In Havana" and "Hello, Frisco, Hello"), it took a bit of contemplation on his part.

He was, at first, a bit reluctant to tie himself to any show for a long period of time but, after considering the offer, decided to do it. Plunging into rehearsals and touring on the road, with vim and vigor, he had "too good a time to be sorry." Working with Alice (although they hadn't seen each other in seventeen years) was "just like old times."

Revamping the 1927 college musical was a perfect choice for Alice and John. The roles of the astronomy professor and the campus football coach were beefed up for the former Fox stars. Their singing and special soft-shoe number "You're the Cream in My Coffee" turned out to be one of the high spots of the show. It brought down the house nightly and kept audiences begging for more. It's hard to believe the two veterans hadn't worked together in more than thirty years. They still remain the pros they always have been.

John Payne was born in Roanoke, Virginia on May 28, 1912. His father (who has been described best as "a gentleman farmer") lost all of his money in the stock-market crash of 1929. Always a restless type in his youth, John saw a lot of the world by



John Payne and Alice Faye in "Tin Pan Alley."



John and Maureen O'Hara in a scene from "Miracle on 34th St."—Fox, 1947.

working on ships before attending Roanoke College. He finally settled down to drama classes at Columbia University and studied voice at Juilliard. During this period he supported himself with radio work and touring summer shows.

1935 proved to be the year that paved the way for Payne. While doing a Beatrice Lillie musical, "At Home Abroad," his big chance came when he went on for an ailing Reginald Gardiner and was spotted by a talent scout. A contract with Goldwyn resulted and he made his film debut in "Dodge City" with the late Ruth Chatterton and Walter Huston. As it turned out, this was the only film he did for Goldwyn.

Contracts at Paramount and Warner Brothers followed. Programmers such as "Wings of the Navy," "Indianapolis Speedway" and "Kid Nightingale" were among his early credits. When his Warners pact expired, he was signed by Fox and became one of their most popular leading men. "Maryland," "The Great Profile," "Sun Valley Serenade," "To the Shores of Tripoli" and "Springtime in the Rockies" (to name only a few) added to his popularity.

As a result of his versatility, Payne never became typecast. He could do musicals or straight dramas with equal ease. His handsome looks made femme hearts tingle and his legion of admirers continued to line up at the box office.

After time out for the war (serving a stint in the Army) John came back in a long list of popular films including "The Dolly Sisters," "Sentimental Journey," "The Razor's Edge" and "Miracle on 34th Street." Winding up his contract with Fox, Payne decided to freelance and enable himself to pick and choose future screen roles.

He remained extremely active in motion pictures right on through 1960. John starred in numerous films including "Larceny," "The Saxon Charm," "El Paso," "The Crooked Way," "Captain China," "The Blazing Forest," "Kansas City Confidential," "99 River Street," "The Silver Lode" and "Slightly Scarlet." One of his proudest efforts was "The Boss" in which he starred, produced and co-scripted.

Payne entered the television field in 1957 with his own series "The Restless Gun" (playing the role of "Vint Bonner") and it was extremely popular with viewers around the world. In addition, he also wrote half of the scripts for the series.

He didn't consider himself a great actor and never took his acting too seriously. While his films may not have had historical importance, they were, nevertheless, all entertaining. Anyone who could run the gamut from song-and-dance-man, con-artist, cowboy



John, Carmen Miranda and Cesar Romero in "Springtime in the Rockies."



Alice Faye, John Payne and Esther Ralston relaxing in Alice's dressing room between takes "Tin Pan Alley."



John Payne and Alice Faye re-united on stage for "Good News."



Rhonda Fleming and John in "Crosswinds" (Paramount) 1951.

PHOTOS FROM THE COLLECTION OF LARRY KLENO

and pirate—convincingly—had to have a special brand of talent.

His personal life was almost as dramatic as any film role he ever played. It's a miracle that Payne is able to sing and dance again after an accident in 1961 when he was struck and injured by a car in New York City. Hurled into the air by the impact, he was bleeding badly when placed in an ambulance and rushed to a hospital. His skull dented, face smashed, eyes filled with glass and left leg broken in five places—he remained on the critical list for some time. His comeback was a tribute to his surgeons skill and to his own will to survive. He never thought he would ever be dancing again. He said, "At a time like that you only think of survival and you fight for life—after that my principal concern was my children."

Payne has a daughter, Julie, from his marriage to Anne Shirley; a son, Thomas (who recently made him a grandfather), and daughter, Kathleen, from his marriage to Gloria DeHaven. In 1953 he married his present wife—the former Sandra Curtis.

After recuperating from his accident, John appeared on Broadway in "Here's Love" in 1963. The handsome face has aged well and, today, seems unchanged except for a scar across his chin. Since that time his acting career has been sporadic. He did two films and his last television guesting was in a "Gunsmoke" segment four years ago. His main interest, however, has been writing (something he's enjoyed since studying journalism at Columbia University) and if he had not been sidetracked by the acting bug it might have become a fulltime career.

High on the list of future projects is planning the house he will build in Hamilton, Montana. His parcel of land consists of 55 acres of wilderness with a river passing through the property. It includes a small forest and meadowland. Payne has found the perfect spot to complete two novels he's in the process of finishing. His wife, Sandy (an accomplished artist in her own right), also has the perfect setting to paint in the vast openness of the area. The Paynes have found their very own Shangrila.

Temporarily, with John headed for Broadway and the opening of "Good News," this will have to wait. Originally signed for one year with the play, he was scheduled to exit after the tour ended in Los Angeles. Payne has since decided to remain with the play until a replacement can be found. At least, if only briefly, he'll be back on Broadway delighting audiences once again.

No matter where John Payne may direct his future energies, one thing is certain—he'll be doing something he will enjoy. The future is unlimited. △



## Actor John Payne Respects TV's Affect on Film Making

*This is the first in a series of articles written in 1953 by Zelda Cini when she interviewed various personalities living in Pacific Palisades, California. "The Yella Terra," her low slung sport car, tearing around the hills of the Palisades while she was on special assignment, was used in the articles as a device and became more a personality than the writer herself, she says.*

By Zelda cini

The Yella Terra took the turn on Mesa Road like a veteran, puffed up Hillcrest drive and sailed through the double gate to John Payne's house as though the narrow driveway were downhill all the way—which it was, in a tight curve.

Behind two light blue Cadillacs and a black Hillman-Minx, the Terra coughed to a stop and we climbed out. A large sleek shepherd dog (named Sandy the Dog, to distinguish from Sandy the Girl, the former Alexandra Curtis, who is Mrs. John Payne as of Sept. 27) and a small portly beagle-hound named Bosco preceded us to the door with the minimum dignity.

At the door we were met by Helen, who's been John Payne's housekeeper for seven years, a toy poodle named Chiquita, and a part-toy-poodle-part-cocker-spaniel named Boston Blackie who belongs to Helen and, as such, is a member of the family.

Inside a spacious L-shaped living room which is mostly picture-windows, circular fireplace, comfortable sofas, books and, if you care to look further, a canyon view, was John Payne, barefoot, relaxed, and telephoning, and Sandy Payne, who was giving herself a manicure.

John waved me to a chair, said goodbye to the phone, hello to me, introduced Sandy, rearranged himself into a cross-legged Buddha position on the sofa and the interview was on—almost.

I did find out that John Payne was born in Roanoke, Virginia, and until 1933 lived with his family (mother, father and two brothers) in a large colonial house (red brick and white pillars). He showed me a picture of it.

"My dad was a farmer—chickens, alfalfa, beans—all the things a farmer deals in down there," he told me, adding "This is Tommy," as a five-year-old replica of my host wandered in from out of doors.

Tommy acknowledged our introduction with a limp handshake and sought sanctuary closer to his father. "He got a B in spelling yesterday,"

John announced, "and this was not easy for Tommy." He tousled Tommy's hair affectionately.

"I can write my name clearly now, too," Tommy contributed, and shortly thereafter did so, this time reaching to Sandy for approval. There was no mistaking the mutual devotion of these two and Sandy acknowledged Tommy's bear-hug with "He proposed to me three times before John did," she said with a twinkle.

We got back to John and his acting career. "In 1933, I decided I wanted to be a newspaper man, so I headed for New York and enrolled in Columbia's school of journalism. This was during the depression, you'll remember," he pointed out, "and I worked my way through a couple of years running elevators and switchboards and turning an occasional hand at odd chores. At the same time I took a course in Shakespearean Research from a wonderful old lady—she's dead now—named Estelle Coit, and in between times I managed to get some jobs as a singer—with renegade bands, and on radio.

"I made \$22 a week as a singer on WNEW in New York, I remember," Payne continued.

"Then the theatre bug bit me and I decided journalism was going to be a long hard haul, so I joined a summer stock theater . . ." John's voice dwindled and then he laughed.

"I think I'm the only guy in the world who played Shakespeare's Henry VI like a bad actor with a mouthful of cornpone!"

It was Estelle Coit who drilled the southern accent out of the journalism-student-turned-actor and John Payne progressed to Shubert stock, understudied leads, played in *The Student Prince*.

"I was a singer, too," he reminded me.

Chiquita set up a fearful barking as Julie, Payne's 13-year-old daughter, arrived from school.

"Chiquita," John said sternly, "If you aren't quiet I'll have your face, and you'd be pretty embarrassed without whiskers," he warned her. Chiquita left him and joined me where she snoozed very, very quietly.

"In the fall of '35," John went on, lighting a cigarette, "I went into 'At Home Abroad,' with Bea Lillie and Reginald Gardner, and understudied everybody. As the show dribbled along, people dropped out. It was, shall we say, a *frugal* show, and I was eager. Next thing I knew I was playing about 14 parts, meeting myself coming and going.

"I trembled at the thought of something happening to Reggie, and if he showed the slightest symptom of cold, I was the boy who ran out after hot



John made the transition from song and dance man to con man.

lemonade, believe me!" He broke into a chuckle.

"I used to practice his 'Trains' and 'Wallpaper' routines in my sleep," he shuddered.

"Anyway, Sam Goldwyn saw me and signed me, and I came to Hollywood. I played a bit in 'Dodsworth'—with Ruth Chatterton and Huston—and a lot of golf. That was my year 1936, made remarkable by the number of tests I made and the number of good parts I didn't get! They tested me for everything. Then they dropped my option.

"Paramount had made me an offer before, so I went over there for two or three pictures and played a starring role in absolutely the worst picture ever filmed—*Love on Toast*. It was, if you don't mind a mixed metaphor, a terrible turkey."

"On toast?" I questioned silently.

"Then came the musical cycle and I rode that one, with another honey of a movie called *College Swing*. Everybody was in it—Betty Grable, Bob Hope, Martha Raye, Edward Everett Horton, etc. I played the juvenile lead." John sighed.

"When the picture was over, Paramount fired the whole cast in one week!"

"On to Warner Brothers I went and made eight pictures in one year, stayed there 15 months . . . and was dropped.

"Then to Fox for things like *Tin Pan Alley* with Linda Darnell. She was just a kid then, going to school on the lot. I made five pictures a year for Fox for 2½ years and was going great guns until 1942 when I found myself in the Air Force.

"I was finally assigned to the 6th Ferry Group but, if the truth were known, I fought the whole war in

training camps. Every time I was checked out on one type of aircraft, I was assigned to another.

"Right in the middle of all this, I was given orders to report for a Bond Drive—on the 8th floor of a specific hotel in a specific city. I arrived, on time, like the orders said. But the hotel only had six floors! After a while I found out where I was really supposed to be and for some five weeks traveled in a private train—11 cars of entertainers, including Paul Whiteman and his 70-piece band—and lived a life of luxury.

"When the tour was over—after a fantastic show in Washington, D.C.—I reported back to camp.

"Know what my first detail was? Picking up papers from the grounds—pointed stick, big burlap bag!" He shrugged philosophically.

"Well, that's the way it goes," he grinned.

Out of the service in 1944, while the war was still on, "convenience of the government" discharge along with some 14,000 other Air Force men. Payne returned to Hollywood and the picture business. In 1947, after being suspended a couple of times for refusing to do pictures he didn't believe in, he bought his own contract back from the studio in return for his freedom.

He's been free-lancing ever since and has just completed "West of Laramie" for Universal-International, with Dan Duryea, Marie Blanchard and Joyce McKinsey.

"It's a *big* western and I'm almost the *biggest* hero you've ever seen—wide screen. And in technicolor, which makes me just one up on *China Smith*," he added wryly.

For the past four years, John admitted, he's been studying voice in preparation for going back to musicals, preferably on the stage, maybe for television, maybe even for films.

Reluctantly, he has had to turn down the lead in the upcoming musical version of "Ninotchka," scheduled for a New York opening, because of two more picture commitments.

His latest release is "99 River Street" in which he plays a real characterization-role and from the enthusiastic way he spoke of this part, it was plain to see that he had thoroughly enjoyed not only the acting but the production techniques employed.

"Television has had a definite influence on movie techniques," he told me, "and you'll notice it when you see this film," he said emphatically. "I've done live TV (2 *Schlitz Playhouse* dramas from New York) and that hour-long tension is grueling, which is probably one reason why so many dramatic shows are going to film."

"I'm very interested in TV," he  
Continued on Page 11

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John Payne continued

admitted, "but I doubt if I'll get active in that medium for a while. Meantime, I have a lot of ideas that need working out."

It was growing dark. Tommy had written his name and "I love you" several times and graded himself AAAAA plus.

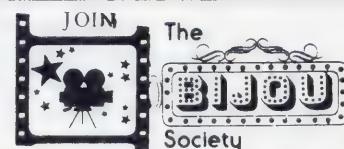
"And the E isn't even backwards," Sandy told him admiringly.

Then Julie needed something, and Kathie, John's 7½-year-old daughter, needed something else.

In front of the Terra the two Cadillacs glistened in the dusk. Behind the Terra, a curved driveway stretched up almost perpendicularly.

John looked at the Terra, at the driveway and at me and shook his head. "We've had a lot of casualties," he said, "move over."

Under the strong sure touch of one of Hollywood's most romantic leading men, the Terra proceeded, without gasp or cough and with great dignity—and me—backwards, up the hill, John Payne at the wheel.—1953 △



Ken Murray first gained fame as one of the great comedy stars of vaudeville and Broadway, and he subsequently appeared in a number of motion pictures. Then he made theatrical history in the 1940s with his "Blackouts" stage show, which ran for over 7½ years in Hollywood.

The comedian has lived in Beverly Hills for the last 40 years. He has two sons—Ken, Jr. and Cort. He and his wife, Bette Lou, have two daughters. Their youngest, Janie, just graduated from Occidental College and is following her father's footsteps in the theatre. Their married daughter, Pam, just blessed them with their first granddaughter, Kelli Ann.

He is the author of two previous best-selling books, *Life On A Pogo Stick* and *The Golden Days of San Simeon*.

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# A Golden Hour for Silent Star

**Universal Studios Honors 86 Year Old Gertrude Astor**

Gertrude Astor, who is being paid affectionate tribute by Universal's young actors and actresses as one of the first contract players in the long history of Universal Studios, and for her many contributions to the motion picture industry, just barely missed being there when the first crank camera was set up on its tripod in unquenchable Hollywood sunshine.

She arrived in the area that was to become the movie capital of the world from Lima, Ohio, in 1914—a wide-eyed teenager who had sent eyebrows soaring by playing the trombone on a show boat. Signed to a Universal contract in 1916, one year after the studio opened its gates, she remained on the lot until the mid-1920s as one of its most versatile and reliable actresses.

An excellent horsewoman, she often performed stunt work in tandem with John Ford in films directed by his brother, Frances Ford. Her association with John Ford continued through the years. She starred in his fifth motion picture, made under the Universal banner, and again had the lead feminine role in Ford's "Kentucky Pride." A member of the famed Ford stock company, she appeared in almost all of the late director's films through the 1950s, including "How Green Is My Valley."

But time-tripping back to the pre-1920s...

Despite her height—it was the day of diminutive actresses—Gertrude went from two-reelers and serials ("The Gray Ghost," 1917; "The Lion's Claw," 1918; "The Lion Man," 1918) to leads in feature films of that early period, among them "Under Two Flags," "The Kaiser—the Beast of Berlin" and "Undine."

Her career went into the ascent in the 1920s and she became a popular star with stellar or featured billing in "Wallflower" with Colleen Moore; "The Ninety-and-Nine," "Synthetic Sin," "Flaming Youth," "Through the Back Door" (as Mary Pickford's mother); "The Wanters" (Norma Shearer's first Hollywood film); "The Impossible Mrs. Bellew," with Gloria Swanson; "Stage Struck," "Beyond the Rocks" (Rudolph Valentino was in the cast); "Secrets," with Norma Talmadge; "Kiki" with Norma Talmadge and Ronald Coleman; "Rupert of Hentzau," Frank Capra's "Strong Man," starring Harry Langdon; "The Cat and the Canary," "Satan in Sables," "Be Yourself," with Fanny Brice; William Beaudine's "Ne'er Do-



Gertrude Astor was delighted to find a blow-up of herself as she appeared in "Uncle Tom's Cabin," circa 1927-28, at the luncheon given in her honor by Universal's contract players.

Well," "Lorna Doone," and many Universal features with Reginald Denny and Laura LaPlante. Very early in her film career she played a death scene—unheard of at the time—with the noted black actor Noble Johnson. Only her height lost her the lead that went to Agnes Ayres opposite Valentino in "The Sheik." Among the directors for whom she worked were Tod Browning, Tay Garnett, Edward Sloman, Frank Borzage, Clarence Brown, William Seiter, Alfred Green, Maurice Tourneur, Paul Leni, and Marshall Neilan. In the early days at Universal, she and Lon Chaney rode the same bus to the studio.

Her close friends included Nita Naldi, Nazimova, Maurice Costello, Rod La Rocque, Hoot Gibson and Norman Kerry. Always proud of the acting profession and incapable of saying no to colleagues who asked her to put in a good word for them, she helped Mary Astor and Betty Compson at the start of their careers.

In 1928 Gertrude was seen importantly in such films as "The Cohens and the Kellys in Paris," "The Butter and Egg Man," and "The Naughty Duchess." She made the transition to talking pictures easily and faced cameras and sound boom in "I Have Lived," "They Never Come Back," "Hold Back the Dawn," "The Music Man," "My Dear Secretary," "The Man Who Shot Liberty Valance," "Around the World in 80 Days" and "All in a Night's work."

A back injury forced her retirement from acting, but Gertrude Astor remains a walking, breathing history of the Hollywood motion picture industry. She moved with the magic lantern medium from the nickelodeons into the Golden Era of full-length black-and-white silent films that reached a peak of perfection just before the advent of the talkies; remained on her feet as many of her contemporaries stumbled and fell when sound came in, then went on to add to her credits in



The Universal Contract Players luncheon honoring Gertrude Astor brought out three distinguished pioneer film directors and old friends for whom "Gertie" appeared in many motion pictures—from left, George Cukor, Henry Hathaway and Allan Dwan.



Gertrude Astor points out the title of a film among the many in which she appeared to Kevin Thomas, film reviewer for the Los Angeles Times.

**Gertrude Astor, finds "Unbelievable changes"** when she returned to Universal Studios, where she began her career as a contract actress in 1916, for a luncheon given by the studio's current roster of contract players in her honor. From left, Kevin Dobson, of "Kojak"; Monique James, who heads Universal's new talent development program with Eleanor Kilgallen; James Ingersoll; Gretchen Corbett; Ben Murphy; Kip Niven, currently in "The Blarney Cock"; Smith Evans; John Elerick; Sharon Gless, co-star of the "Switch" TV series; Marilyn Hassett, star of "The Other Side of the Mountain"; ask Gertrude questions about the early days at the studio following the tribute paid to her.



the 1930s and 1940s until there were more than 300 movies to reflect a lifetime of devotion to acting and the film industry.

There are ghosts in Hollywood, remnants of former kings and queens of the movies who turn up unexpectedly for yet another bow in the lime-light.

One such is Gertrude Astor, 85, a delicate beauty of this century's teens and 20s who starred in hundreds of silent films when Hollywood, too, was young.

The other day she returned to Universal Studios where her career began in 1916 as the heroine of countless one-reel cowboy epics of the era. She was a guest of the giant studio at a small luncheon attended principally by Universal's young talent school actors.

She wore a brown dress, a peach colored cloche and costume jewelry. Walking on fragile legs, she joined the only three persons in the dining room who could be called her contemporaries—Directors Henry Hathaway, George Cukor and Allan Dwan.

The three cigar-smoking directors gathered around her as if she were still a reigning movie queen.

"I was a prop man when Gertrude was a star," Hathaway said proudly.

"I remember," Miss Astor said, smiling. "I used to pay you 50 cents to sweep out my dressing room."

Dwan, a genuine movie pioneer with 800 films to his credit, recalled that he directed the diminutive actress in "Stage Struck."

"I'm not sure I was much of an actress," Miss Astor said modestly, "But I was a darned good trombone player back in Lima, Ohio. I played trombone on a showboat before I came to Hollywood."

The others laughed. The gruff Hathaway said, "You were a damned fine actress and don't forget it."

During lunch the oldtimers sat at one end of the long table. Young contract players Ben Murphy, Sharon Gless, Marilyn Hassett, Kevin Tighe and Randy Mantooth, among others, gathered at the other.

The elders laughed uproariously, reliving old anecdotes. The youngsters seemed a bit bored. Most of their grandparents were younger than the quartet of oldsters at the party.

"I signed a Universal contract the year after the studio opened," Miss Astor said. "And there was a man on the corner who sold hard cider to the cowboys."

"Every afternoon most of the actors and stagehands were drunk. The studio spent two years getting authorities to chase that cider man away."

"I used to buy cider from him and take it home. I was the only woman in most of those pictures."

Continued on Page 16  
HOLLYWOOD STUDIO 13

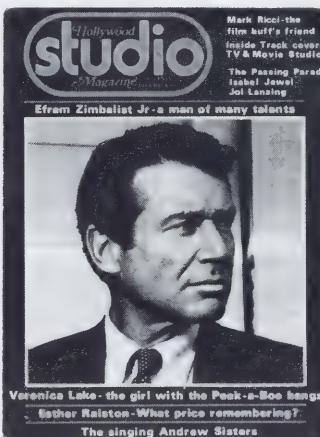
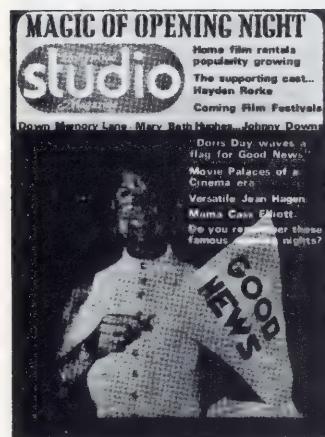
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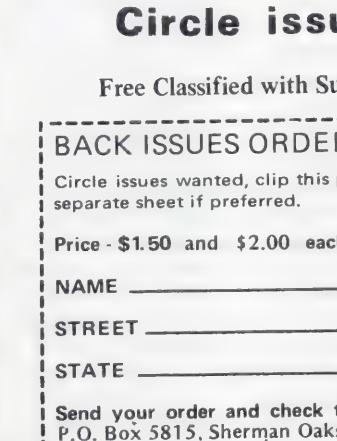
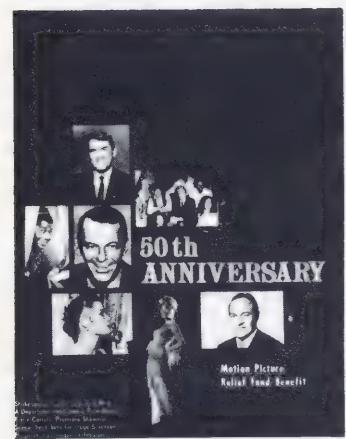
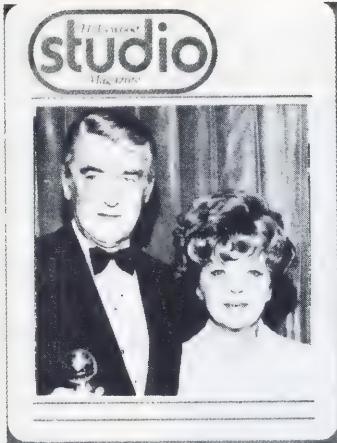
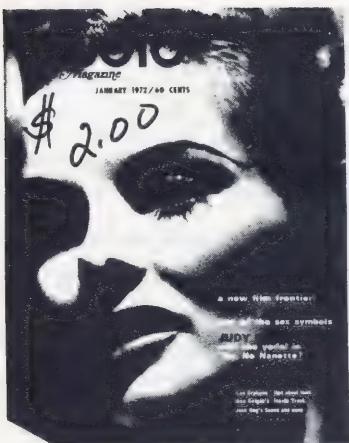
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# Passing Parade



**SHEILA RYAN**

By Kirk Crivello

One of the more amazing aspects of 1940s cinema was the staggering number of ingenues hired by the studios to decorate their assembly line features. Sometimes, a starlet (now known as new talent) made a sufficiently deep impression to last beyond her term contract. Dark-haired, blue-eyed Sheila Ryan was one of those girls. Thanks to the likes of Ms. Ryan, the 44 films she made were a good deal brighter than they might have been.

Katherine Elizabeth McLaughlin was born in Topeka, Kansas, on June 8, 1921. Her father, a railway official, was transferred to California when she was 3 months old. She attended Grant Elementary School and LeConte Jr. High. At Hollywood High School, she majored in art and did some modeling. In November 1938, she was seen by agent Sue Carol on Los Angeles pioneer TV station W6XAL and billed as Betty McLaughlin was one of Henry Aldrich's girlfriends in Paramount's *WHAT A LIFE*, starring Jackie Cooper. Upon graduation in June 1939, she was awarded an art scholarship at the Art Center but turned it down to sign with Paramount. Along with other young contractees Mary Anderson, Lillian Cornell and Jean Phillips, she enrolled at the Max Reinhardt Drama Workshop.

In 1940, she moved over to 20th-Century-Fox and Darryl F. Zanuck renamed her Sheila Ryan. Her first Fox film was the romantic lead opposite Cesar Romero in *THE GAY CABELLERO*, a Cisco Kid western. In

the prestige company of Stan Laurel and Oliver Hardy she did two, *GREAT GUNS* and *A-HAUNTING WE WILL GO*. They were two of the comedy team's lesser efforts with few laughs.

Sheila got her big opportunity when Linda Darnell, whom she replaced in Busby Berkeley's *THE GANGS ALL HERE*, dropped out after eloping with Pev Marley. As the rival to Alice Faye for James Ellison's affections, she surprised everyone by her dancing talents with Tony DeMarco in this lush Technicolor musical. Unfortunately, Zanuck saw musicals as a blonde's world and Sheila was put back into programmers, *LADIES IN WASHINGTON*, *SOMETHING FOR THE BOYS* and *THE CARIBBEAN MYSTERY* and then departed Fox to free-lance.

For the next several years, she did femme leads in a string of B's and 4 westerns with the fantastically successful Gene Autry. It was on Autry's *MULE TRAIN* (1950) at Columbia that she met and married Autry's sagebrush sidekick Pat Butram. They lived on a 5-acre ranch in the Northridge section of the San Fernando Valley. She previously was wed to actors Allan Lane and Edward Norris. Following the birth of their only child, Kathleen Kerry in '54, Sheila dropped out of movies, returning for one final film, *STREET OF DARKNESS* in 1958.

On November 4, 1975 she died of a lung ailment at the Motion Picture Hospital. Physicians were unable to diagnose the specific disease that killed her. She had been ill for several years.

## HONORING GERTRUDE ASTOR Continued

"And I remember we had a zoo on the back lot. The studio charged 25 cents for tourists to see the animals.

"That was the first studio tour," Dwan put in.

"In those days there was only one long stage on the lot and they crammed 36 sets in it."

Hathaway remembered it well, "Yeah," he said, "and it took us only a day to shoot those one-reelers."

They talked of Miss Astor's co-stars, Gloria Swanson, Rudolph Valentino, Harry Langdon, Norma Talmadge, Fanny Brice and Colleen Moore. She played Mary Pickford's mother in "Through the Back Door."

"I worked with Laurel and Hardy, too," she said. "Laurel always wanted to rehearse, but Hardy preferred to go across the street for a drink."

"Lon Chaney was a friend of mine when I was making \$150 a week and he earned only \$75. He wanted to quit but I talked him into sticking with movies. Shortly after that he went to MGM for \$2,500 a week."

Miss Astor remained in show business long after her stardom faded away. She worked as a bit player and extra in movies and television until seven years ago when a back injury forced her to retire.

She lives alone in a small but comfortable apartment on the outskirts of Beverly Hills. She has few friends or visitors.

After lunch the studio presented Miss Astor with a dozen long-stemmed red roses and a commemorative plaque.

"I thought everything in my life was over," she said, her voice trembling, "and I'd just crawl into a corner and die."

There were gasps of compassion and surprise from the young performers, as if they realized they, too, one day would be old, tired and perhaps alone.

Then, brightening, Miss Astor said, "But I thank you all for this wonderful day. I have no family left in the world. There's nobody but me to enjoy these beautiful flowers. And I'll do just that."—Vernon Scott *Courtesy Universal Studios*

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# Look who's coming to the Bijou's Movie/Expo '76 Convention

**June Allyson, Patricia Morrison, Vivian Duncan, Patsy Kelly, Ruby Keeler, Jack Oakie and many other stars.**

Arrangements for MOVIE/EXPO '76 are now moving into the final stages and the array of activities offered to film buffs is extensive. The event will be held on May 14, 15 and 16, 1976 at the Sheraton-Universal Hotel and Universal Studios in Hollywood . . . and is the annual convention of The Bijou Society.

Among the stars who will appear to accept the Society's ARTISTRY IN CINEMA Awards for 1976 are June Allyson, Patsy Kelly, Ruby Keller, Jack Oakie and Vivian Duncan. (Miss Duncan will be especially honored for her work with the Film Welfare League.) More celebrities will be announced as soon as their appearances are confirmed.

The ARTISTRY IN CINEMA Awards will be the focal point of the convention during the Society's Awards Dinner which is scheduled for the Commissary Ballroom of Universal City Studios on Saturday evening, May 15.

## UCLA CONCERT ORCHESTRA TO PERFORM

Under the direction of Mr. Don Ainsworth, the nationally-known UCLA Concert Orchestra will provide full-scale musical entertainment and production numbers during the ARTISTRY IN CINEMA Awards Dinner. "It is our intention to offer film buffs a lavish "Hollywood-style" awards ceremony," explains Randy Neil, Society Executive Secretary. "Tickets have already been sold for the event and it is advisable to purchase them in advance. Seating in the Universal Studios ballroom is limited and we do expect a sellout."

Tickets for the Awards Dinner are \$10.00 each and available from the Society office at the address below.

## MOVIE/EXPO '76 OPEN TO ANY BUFF

Any film enthusiast . . . whether or not he/she is a Bijou Society member . . . is warmly invited to attend the Hollywood event. Any person may register in advance and receive a reduction in prices on admission passes. Admission on a daily basis is \$3.00 per day . . . and for a full 3-day admission

pass, the price is \$7.50. These prices are for advance registrations only. Rates will be higher for those people who come to the convention and pay at the door.

"Registering early will allow the visitor to enter the convention immediately upon arrival with no waiting in line," explains John Cawley, Los Angeles Co-Chairman for the event.

## GIANT ARRAY OF FILMS SCHEDULED

Undoubtedly the special treat of MOVIE/EXPO '76 will be the fabulous films shown to convention members. (Any person who pays the convention registration fee is considered a "member.") With screenings scheduled throughout the three days and evenings, here are some of the major classics that will be shown: WINGS; THE GREATEST SHOW ON EARTH; THE PHANTOM OF THE OPERA; BILLY THE KID (1930 version); THE SCARLET LETTER (Lillian Gish); EASTER PARADE; ON THE TOWN; MR. BLANDINGS BUILDS HIS DREAM HOUSE; and BROADWAY MELODY OF 1936. And that is just a sample!

## CELEBRITY PANEL NOW BEING ARRANGED

Society Board of Advisors members Richard L. Moore of San Francisco is hard at work preparing an exciting special event for MOVIE/EXPO '76: The Celebrity Panel. Set for the afternoon of May 15, film buffs will have the chance to meet and ask questions of many major film stars who contributed to Hollywood's greatness.

The panel is just one of the many seminars and meetings being slated by the Convention Committee. Also included are events on REPUBLIC STUDIOS . . . THE GREAT ANIMATORS . . . SEX SYMBOLS IN THE CINEMA . . . and HOLLYWOOD AND THE GREAT SERIALS. These events will be conducted all during the three days of the convention . . . which will give visitors ample reason to plan on attending for the full program.

## HOTEL OFFERS VERY LOW RATES

One of the attractive things about

MOVIE/EXPO '76 are the unusually low room rates being offered by the Sheraton-Universal Hotel. Persons who make advance reservations with the Society office will pay only \$24.00 per night/single occupancy and \$28.00 per night/double occupancy.

Hotel guests will receive a treat . . . and that is the wonderful and luxurious facilities of this major hotel. The Sheraton-Universal is a mecca for the movie industry with many films being shot there on location. Visitors will enjoy the giant garden lanai pool area (weather in May is just fine for sunbathing and swimming) and the pool-side cocktail lounge. The restaurant is a lavish collage of old props from Universal movie productions down through the years.

In addition, there is no charge for parking and the Sheraton-Universal sits immediately adjacent to Universal City Studios. Convention-goers will be able to tour the fabulous site while enjoying the events of MOVIE/EXPO '76. The hotel is just minutes from downtown Hollywood via the freeway which is seconds away from the main entrance.

## DEALERS TO BE ON HAND

Thunderbird Films, Northwest Custom Movies and Gaines "16" Films Company are among the many film and memorabilia dealers who have contracted for booths at MOVIE/EXPO '76. The largest single room of the convention will be set aside for dealer sales . . . offering special opportunities for buffs to purchase those needed films and souvenirs.

Dealer tables are still available and full information on rental rates may be obtained from the Society office. "An important advantage to any dealer," says Neil, "is the fact that any dealer renting a table at this MOVIE/EXPO event will continue to be offered tables at future Society conventions at the same 1976 rates."

To make reservations, purchase Awards Dinner tickets or receive more information, simply write: Convention Committee, The Bijou Society, 7800 Conser Place, Shawnee-Mission, Kansas 66204. △



At birthday party in his Beverly Hills home, Durante receives congrats from Jack Oakie, Morey Susskind of Pittsburgh, George Raft, and Tony Harris, Jimmy's nurse.



Host Dick Cavett, honored guest Mae West, and Glenn Ford at Chasen's cocktailery shortly before filming of Cavett special, "Back Lot USA."

## Lee Graham's Man about Town

"Everybody wants tuh get inta da act!" And it seemed they did. Ernest Borgnine arrived with the Arroyo High School Band complete with pompom girls to strut and sing "Happy Birthday." Patsy Kelly danced the old soft shoe. Martha Raye sang until three a.m. John Gavin, looking nothing like a mechanic, repaired Jack Oakie's car, which had "diesel problems." And then came the familiar strains of "Inka Dinka Doo" sang by Jimmy Durante. It was his 83rd birthday, and the party arranged by his Marge will go down in history as one of the most memorable ever.

There has never been a man more loved than "the schnozz" who capitalized on such longcomings as his nose and such shortcomings as his mispronunciations to become one of the biggest stars in show business. Illness forced his retirement four years ago.

It was reminiscing time for many pals at the party, including George Raft, whose friendship with Jimmy goes back to New York speakeasy days in the twenties when Raft was dancing at Texas Guinan's, and Jimmy, Eddie Jackson, and Lou Clayton had the

Club Durant.

As Durante say "Goodnight, Goodnight" from his wheel chair before going to bed, there wasn't a dry eye in the house. Jimmy whispered to his attractive wife, "Thanks, honey, it was one helluva good party!" Yep, for one helluva great guy!

\* \* \*

The guest of honor was an hour late, and the natives were growing restless. Then the party came to a standstill. All eyes focused on the grand entrance of Mae West as she swept into the Chestnut Room at Chasen's. She smiled and posed for photographers, then ambulated to a corner table where she held court. Dick Cavett tossed the party in her honor because La West was his very special guest star on his special "Back Lot USA," shot on the back lot of Mae's alma mater, Paramount Studio. Mae's comebacks certainly give the lie to those killjoys who think she should fold up her diamonds and furs in favor of knitting ... or her favorite indoor pastime.

After Mae, who admits to 82 ("because I know I don't look it,") had

gone into Chasen's for dinner, a sex symbol of today's generation, Charlotte Rampling, arrived with her husband-manager, Bryan Southcome. The brunette beauty was in Hollywood from Europe to film "Sherlock Holmes in New York." That's logical!

\* \* \*

The music was recorded, comedy live, at Buddy Hackett's cocktailery to give Sammy Cahn a good send-off for his first Vegas engagement. On the eve of their departure for the Sahara Hotel gig, a large group gathered at Pip's to wish them success.

Helping to greet the guests was Buddy's wife, Sherry, whom he met at the Concord ("I asked her name and they said 'Shereen DuBois.' Then I met her mother, Esther Katz").

\* \* \*

No matter what, you're sure to see "Same Time, New Year" sometime, some place. The one-set, two-character play will be performed by little theatres and stock companies for years to come. There will also be a film version in 1978.

While the stars of the show, Joyce Van Patten and Conrad Janis, aren't exactly household names, they proved to be experienced and wonderful actors in the Ahmanson production.

Among those congratulating producer Morton Gottlieb, his stars, director Gene Saks (without his wife, Beatrice Arthur), and author Bernard Slade at a Bistro supper following the opening were Elizabeth Montgomery



Our Man About Town with Buddy Hackett at his Pip's party for Sammy Cahn on eve of their departure for Sahara Hotel, Vegas gig. (Picture by Peter Borsani).

(she'll probably star in the film) with her ever-loving Robert Foxworth, both bespectacled, Florence Henderson and Ira Bernstein, and new parents Nancy Sinatra Jr. and Hugh Lambert. First-nighters were especially glad to see Rosalind Russell out again after her serious illness, even though she didn't feel strong enough to attend the post-performance party.

\* \* \*

Invitations to art exhibits, coming so frequently, are usually viewed with a "So what?" attitude. But not one from Shirley and Henry Fonda to preview the most recent paintings of Jane Wooster Scott, whose works are in the best Grandma Moses tradition. They sold so fast at the Ankrum Gallery exhibit, Jane's husband, Vernon Scott, moaned, "The walls of our home will be completely bare." His fears were not groundless, as all but six of over fifty were gone.

And what a turnout! Ordinarily there might be a celebrity of sorts among dozens of villagers. But on this occasion we spotted Dan Rowan with Joanna Young, Jean Stapleton and Bill Putch, Sherry and George Peppard, Elke Sommer and Joe Hyams, Marie Windsor and Jack Hupp, and staggering it, Mel Ferrer, Harvey Korman and James Daly.

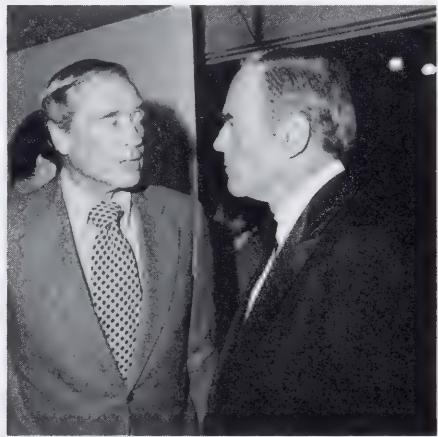
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Valentine's Day, 1974! Hollywood's perennial bachelor girl took one look at the well-dressed, good-looking Texan seated next to her on the plane and knew he had the key to her ignition.

Valentine's Day, 1976! The two-year courtship ended in marriage, with a celebration at Hugh Hefner's mansion, co-hosted by the Thalians President's Club, for the radiantly happy Ruta Lee and Webb Lowe. They'll divide their time between Dallas and LA.



Mel Ferrer and Henry Fonda in serious conversation at preview party of Jane Wooster Scott's paintings hosted by the Fondas.



Robert Foxworth and Elizabeth Montgomery at Bistro supper following smash Ahmanson opening of "Same Time, Next Year." (Photo by Yani Begakis).



"Congratulations," say Eva Gabor and Frank Jameson to Ruta Lee and Webb Lowe at Hugh Hefner's reception for them at his Playboy Mansion West. (Photo by Stan Adams).

Among the mob toasting the newlyweds as violins played amidst hearts and \$4000 worth of flowers: Debbie Reynolds (taking over Ruta's chores as Thalians prexy) with Bob Fallon, Jane Withers and Rod McKuen, Mary Ann Mobley and Gary Collins, Sally Inhat and Peter Marshall, Jack Albertson and wife, Wally, who told us she's running for Congress, Joanne Dru and C.V. Wood, and Hefner's doll, Barbi Benton, who sang "What Are You Doing the Rest of Your Life?" dedicated to the bride and groom.

\* \* \*

Stopped at my friendly neighborhood massage parlor, Circus Maximus,

and who do you suppose was there? Paul Lynde, Florence Henderson, Lily Tomlin, Joseph Wambaugh, and Harvey Korman. Perhaps I should explain that it was a book party hosted by Gail Parent for "David Meyer Is A Mother." Much of the action in Gail's novel takes place in a massage parlor.

Even though resident masseuses were in attendance, only one guest, a newsman from a trade paper, took advantage of the unusual opportunity. You should have seen the startled expression on the face of a dignified lady fashion editor when he emerged from the massage room, minus sheet or towel, wearing nothing but a smile. △

**On the scene...**



**With Lee Graham**

## HOLLYWOOD IN HAITI

**PORT-AU-PRINCE, HAITI** . . . This may seem like an unlikely place to cover the Tinseltown scene, but it is becoming the "in" spot of the Caribbean.

I had a pleasant visit with 24-year-old bachelor president, Jean-Claude Duvalier at the palace. Since he converses in French, we spoke through an interpreter. He told me that, as a teenager, he saw the Taylor-Burton film, "The Comedians," and vowed if he became powerful enough, to change the false image of his country given by that film. Today, Haiti's ruler encourages film production. The climate is ideal, labor is cheap.

A surprising number of celebrities have enjoyed Haitian hospitality the past few months as you can see by this layout, the first ever on Haiti's appeal to film personalities.



Rita Hayworth offers a toast to Haiti as the SS Statendam pulls away from Port-au-Prince. Joining her are June Allyson, Gloria DeHaven, Gloria Luchenbill, Glenn Ford, and Terry Moore.



The natives sell their wares to the Robert Stacks.



Lee and Greg Morris on a busy Port-au-Prince street. The Morris were fascinated by the Voodoo rites, prevalent in the West Indies.



President of the first black republic, Jean-Claude Duvalier, greets his guests, Glenn Ford and Terry Moore.



Glenn Ford and Cynthia Hayward doing a Haitian dance at El Rancho Hotel.



Lee and Greg Morris inspect the Negre Maron statue, tribute to the first runaway slave. In the background is the National Palace.



Gloria De Haven and June Allyson in the center of Port au Prince under monument to the unknown slave revolting for freedom.



Rosemarie and Robert Stack in the busy market place.



June Allyson and Dr. David Ashrow with their mahogany wood carving. Dr. Ashrow, a dentist, plans to return to Haiti with a program for native dental care.



Rosemarie Stack inspects primitive art of Haiti.

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CONFERENCE DURING SHOOTING—Young film-makers and young stars, from left, Don Coscarelli, producer, co-writer and co-director, juvenile actor Robbie Walcott, Craig Mitchell, co-writer and co-director and Greg Harrison, newcomer making his camera debut.

## “Jim” - The World’s Greatest ‘Teen-age’ Movie a Success



YOUNG FILM MAKERS Don and Craig edit their first film "Story of a Teenager" which they began when they were both 17 years old.

If there were a prize for the most trusting parents of the year, it might well go to Shirley and Donald Coscarelli of Long Beach, Calif.

Coscarelli, an investment adviser who should have known the odds, put \$100,000 into a movie made by his teen-age son and a friend. Mrs. Coscarelli spent seven months running a catering service for a pack of young film makers and converting her home into a hotel for them.

The Coscarelli's are not headed for



STORY OF A TEENAGER—Young film-makers Craig Mitchell and Don Coscarelli, left, rehearse a scene for 'Story of a Teenager' with their two stars Greg Harrison and juvenile actor Robbie Walcott.

the poorhouse, however. The result of the boys' labors, tentatively titled "Teen-ager," has been purchased for release to theaters by Universal Pictures.

At 19, Don Jr. and Craig Mitchell are undoubtedly the youngest film makers to have a major release.

Don Sr. admitted his relief when the film was bought by Sid Sheinberg, president of Universal's parent company, M.C.A. "My friends think I'm crazy," said the indulgent father.

"You are," Sheinberg replied.

The Long Beach caper is fresh evidence of the cinemania that has afflicted the nation's youth. It happened to young Don and Craig when they were in the ninth grade. Both were skin divers, and they decided to make a report on salt water aquariums. They chose to do it on 8mm film instead of paper.

"At Wilson High School we discovered that the teachers would allow us to make term reports in movie form," said Craig, a handsome athlete with a curly mop of hair and a trimmed beard. "The teachers were delighted and so were we—we didn't have to bother with books."

The boys took a film course at a local college in the summer and decided they had to move up to 16mm. "Then we got into film appreciation, seeing as many movies as we could," said Don, also strongly built and brown-bearded. "The more we studied, the more we realized that the ultimate is the feature film."

But how could two 17-year-olds make a feature film? The hard way.

They were encouraged when one of their shots won a prize from KCET, the Los Angeles public television station. In their search for experience, they made a TV commercial and sold it to the YMCA for \$500, breaking even on the venture. They did a small job for Disney, earning \$500 and the cost of their film.

"Next we thought about making a 20-minute film," said Craig, "But after we talked it over, we said: 'Why not make a feature?' We approached it with blind confidence."

They wrote a script about two brothers who manage to survive despite a missing mother and alcoholic father. Coscarelli Sr. agreed to finance the film, and the boys placed ads in the Hollywood trade papers for actors. They found their three leads after much searching; the rest of the cast would be family, friends, and whoever was available.

Shooting started in September, 1972, with a professional but non-union crew. After two weeks, Don and Craig fired the crew; they didn't seem able to cope with such young directors.

Filming ended in March, 1973, and the boys spent five months in an editing room at home. They showed the film to Charles Champlin, entertainment editor of the Los Angeles Times, whom they had met at KCET. Champlin liked what he saw, mentioned the film to Sheinberg, and the deal was made.

Now Craig and Don are putting the finishing touches on "Teenager" and planning new projects. The Coscarelli parents are retiring from show business.

-Bob Thomas.

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UNIVERSAL STUDIOS  
DRESSING ROOM

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BLARNEY COCK



## The Rooster that became world famous

Universal Studios has embarked on the most extensive promotional campaign for an animal star since Francis, the talking mule, uttered his first line of dialogue.

It's all for 'Blarney Cock,' a 16-week-old wiry rooster from a San Fernando chicken farm, until recently an unknown Hollywood personality. Universal promises 'Blarney Cock' is destined to be an international star.

He currently has the title role in the studio's spectacular romantic adventure "The Blarney Cock," a Jennings Lang-Elliott Kastner Production starring Robert Shaw, James Earl Jones, Peter Boyle, Genevieve Bujold and Beau Bridges.

'Blarney Cock' has been given his own spacious dressing room at Universal, formerly occupied by such stars as Cary Grant and Lana Turner. A Universal makeup man, costumer, hairdresser and publicist have been assigned fulltime to keep him beautiful, stylish and talked about. Even guards at the studio gate greet him when he enters each day. After all, he's a VIB (Very Important Bird).

'Blarney Cock' is a spirited bird

with glossy red feathers, a bright crimson comb and lethal spurs. He's been known to plunge into combat with rivals at the drop of chicken feed. In romantic dalliance, he clucks seductively as he picks up choice morsels of grain or digs for worms to coax a hen to his side. His love-making choreography—a circular dance with wings drawn down—has been praised by actor-choreographer Geoffrey Holder, one of the film's co-stars.

He was discovered by the sheerest chance when a truck going to market, carrying himself and fellow fowls, overturned on the freeway near the studio. At the same time producer Jennings Lang and director James Goldstone were looking for a beautiful and talented rooster for "The Blarney Cock."

Scurrying for his life between fast-moving cars, he found safety and eventually a screen contract on the Universal Studios lot. It was a case of being at the right place at the right time.

'Blarney Cock' has since been to glamorous Mexico, locationing in Cuernavaca and Puerto Vallarta. When he returned to Hollywood, the follow-

ing promotional activities were scheduled for him by the studio:

- National search for a girl-friend that would be brought to Hollywood.
- Weekend autograph party on the Universal Studios Tour.
- Arrival by limousine to all important Hollywood premieres and parties.
- A 30-city promotional tour topped off by a weekend visit for press interviews and television appearances at the famed Plaza Hotel in New York City.
- Portrait sittings by several top Hollywood glamour photographers.
- Foreign Press conference at the Beverly Hills Hotel.
- Proposed claw-print ceremony at the famous Hollywood Chinese Theatre.
- Production of a special documentary, to be shown in theatres, on television and at cinema schools, tracing the rise of 'Blarney Cock' to super-stardom.

As they say in Hollywood, that's Show Biz. △

## What sells a movie?

### How do publicists really work?

This and more is interestingly told by famous publicist, Teet Carle who was with MGM and various Studios when 'it all happened.' A series of four articles taking HSM readers thru the days of radio, television and up to the present will appear in the succeeding issues of HSM. Watch for them.

# Publicity can be a Funny Business

As it was in "the Good Old Days."

By Teet Carle

For all the frustrations and heartaches to which a publicist appears to be permanently prone, the space-grabbing, attention-getting, exposure-promoting field of what Variety calls flackery abounds in more colorful and hilarious personal experiences than does the proverbial barrel of monkeys.

Even the press agents themselves can be entertaining and amusing enough to match the color provided by romantic stars, comics and the characters who direct action from behind cameras.

One of the brightest young men to come out of Harvard just before the great adventure known as World War II was my long-time good friend, Bernie Kamins. At Harvard he had been the sharpest campus correspondent of the decade. Evidence of this was his creation of the fad of eating gold fish. Bernie got some classmates to pose in the outlandish act of gulping little wrigglers. He earned a small bundle by selling story and photos.

When Bernie came to Hollywood to try his hand at movie publicity, he was more a fish out of water than those goldies sliding down students' gullets. At Paramount, they assigned him to Producer Harry Sherman who was making those highly-successful Hopalong Cassidy Westerns.

Bernie's total lack of knowledge about horseflesh, beef-on-the-hoof and cowhands was refreshing. He once misread his notes and turned in a feature about cow-pikes, rather than cow-pokes. To him "alfalfa" was an utterly crazy word. He authored a by-line piece for a magazine on horse care by the star, Bill Boyd. He cautioned, "Before you go for a ride, lift the horse's feet one by one and make sure no stones are wedged between the toes." A gagster assistant director told my friend once that a herd of cattle rented for a river-crossing scene turned out to be incapable of swimming. The problem was being solved by making water



Remember Bill Boyd as "Hopalong Cassidy?" ... The Pinky Lee Show? ... Superman? ... The Lone Ranger? ... Our Gang Comedies? and many many more?

wings for each of the steers. That story actually got printed.

A distraught director, famed for slapstick comedy, once came to my office to plead that a publicist be removed from the director's latest comedy. He wailed, "He's a nice guy but a complete dead-pan and every time he comes on the set, I turn around after every side-splitting scene and stare right into his grim face. I feel like killing myself daily, and that's not good."

Another publicist, always a sucker for the latest fad, once spent a year in love with basic English, writing all his copy with a vocabulary limited to 300 words.

A major studio had a young man in charge of mailing photos and features to publications around the nation. When the publicity director became worried because not one of the cheesecake pictures he considered superb was

hitting print, he probed. The youth had "got religion" at an evangelist's crusade and was destroying the leggy poses as his part in saving the world from lust.

One Spring, Ben Irwin who had a bright new comedian as a client created from pure pipe-dreams an organization called The Nation's Jestors and got a story into print that this non-existent group had given his client the Jestor's Award for the year. The publicist and Comic A were crossing the studio lot when they met Comic B, a notorious fourflusher. Comic B congratulated Comic A on the award. "It's a great honor. I ought to know. I won it two years in succession."

There was that day when a news release got past everyone in a publicity department and onto news desks with a glaring typo which recorded a "two million dollar drama" as a "two million dollar aroma."



Master of the quick quip was Groucho Marx. Here are the four zany Marx Bros. who made hundreds of movies. Groucho's TV show is still an afternoon re-run.

One female columnist who always wound up her daily news report with short chitchat items, turned down some tidbits of mine, saying, "I make up my own gossip so I'll be sure it will be exclusive."

A mild startling reaction came one day in reading a critic's review comment that "the film's story isn't much—just something that O'Henry might have written."

My friend, Earl Wingard once got a call to hustle down to the set on command from the female star. Girded to withstand a big beef, he stared in disbelief when the actress said, "We're trying to keep our gin rummy score and the lead's too hard in this pencil. Give me one of those real soft ones you use."

Another publicist friend, John Michaeli, introducing himself to a big feminine star when he had been assigned to his first movie with her, heard her words: "If you want to start off well with me, make arrangements for my photo to be used as samples in those plastic compartments of men's

wallets. I was shopping yesterday and never was so mortified. Grable, Lamarr, Dietrich, you name them. But not one of me."

That some publicists can be "characters" is a realization I experienced early when I overheard a staff member, one day in the late twenties, answer a co-worker's telephone and say, "No, he's not at his desk. In fact, he's up on the roof. He's been there for two days now, refusing to come down and face actors."

Another quipster wedged his way into a doghouse after a preview when an eager beaver young executive said that all the film needed was a little cutting. My publicist friend impulsively blurted out, "Only one cut, really. Right down the middle, and throw both halves away."

A third friend whose gift for bright remarks was getting him quoted in movie columns was called into the publicity director's office and told, "Publicists stay out of print if they're smart. Hereafter keep your mouth shut in public and release all of those

funnies of yours credited to one of the comedians under contract to the studio."

Some publicists truly are naive. One such was approached as he was about to enter the studio by a panhandler. A born idealist, the young publicist said he had no money to spare but that he went home for lunch. "If you really are hungry, meet me here sharply at twelve and I'll take you home for a big meal." The moocher bemoaned the fact that he had no watch and could never know when it was noon. So our hero loaned the man his own wrist watch.

Even more naive seriousness lurked in the breast of a neophyte publicist who turned in, as part of his assignment on a movie, three "canned" reviews to be used in the printed press book. One was a rave, the second so-so and the third a sharp panning. When told to stop clowning, he replied, "Who's kidding? Isn't this a service we give to newspapers? What'll a small town critic have to print if he doesn't like our picture?" The young man went far—into another profession.

There can be object lessons. One noon, I lunched with a top-ranked director and a breathtakingly stunning young actress whom the director had seen in one film and whom he was considering for an important role. When he told her he wanted to see more footage of her and asked what roles she felt he should screen, her physical beauty was dazzling while her words exploded all her hopes. "Anything I've ever done, I've done good," she chirped.

Move on to the irony of a situation when an author of twelve published books was doing a brief swing at publicity and had to sit patiently most of one day on a set while a 20-year-old instant-star took her time reading and approving a fan magazine story he had written on her. She was a seventh grade drop-out who had been discovered as a car hop.

A top publicist named George Glass, who became a fine producer, once exploited a movie in which a bit actress played a short scene as the bareback riding Lady Godiva. Glass put the young lady in pink tights and flowing blond wig and started her, riding a white horse, down Hollywood Boulevard. He banked on her being arrested and making flashy news. But when amused policemen merely helped clear the way for the rider, Glass grew desperate. Posing as an irate citizen, he demanded that one man in blue make an arrest. The policeman, nettled, retorted, "Why, mister? There's no law against riding a horse on a street but there sure is one for disturbing the peace. One more crack out of you . . ." △

# "MOVIE MOMS"

## THREE GENERATIONS

Mama Dee Dee Ball, center, is flanked by her famous daughter Lucille Ball, left, and famous grand daughter Luci Arnaz in Crystal Room of Beverly Hills Hotel during special luncheon hosted by the Motion Picture Mothers. Dee Dee is member of MPM. Mrs. Ball and Lucille formerly resided in Canoga Park. ralph samuels valley photo

ralph samuels valley photos



## MOVIE MOMS

Olive Abbott, left, mother of director Norman Abbott, and Mrs. Marie Brown, right, mother of actor Tom Brown, enjoy sharing luncheon in Crystal Room with Ms. Abbott's daughter, Betty Abbott, center. Betty is motion picture script girl and just completed work on "Gable and Lombard." Mrs. Brown helped to found Motion Picture Mothers more than 30 years ago.

## TWO BEAUTIES

Actress Joanne Dru joins her mother Mrs. Jeanne Macaro during Motion Picture Mothers luncheon in Crystal Room of the Beverly Hills Hotel. Mrs. Macaro, president of the organization which aids the Motion Picture and Television Country House and Hospital in Woodland Hills, also is the mother of Peter Marshall, star of television's Hollywood Squares.

## TALENT PLUS

Actress Gena Rowlands joins her mother, "Lady" Mary Ellen Rowlands during Motion Picture Mothers luncheon at Beverly Hills Hotel. Gena was nominated for Academy Award for her performance in "A Woman Under the Influence." "Lady" Rowlands also appeared in film, playing Gena's mother. (Talent and beauty certainly run in the family.)



## MOTHER AND SON

Mavis Nabors and her famous singer-actor son Jim Nabors are happy to share spotlight at Motion Picture Mothers luncheon in Crystal Room of Beverly Hills Hotel. At his mother's request, Jim sang a medley of songs, which pleased all the movie moms and their off-spring.

## VALLEY CONTINGENT

Annette Funicello was guest of her mother Virginia Funicello of Encino, right, at Motion Picture Mothers party in Crystal Room. Dropping by table to say hello is another movie mom, Ann Willens of Encino, center, mother of actor Paul Wallace.

## PRIZE TIME

Lucky ticketholders get their rewards at luncheon. Frank DeVol of Toluca Lake, seated left, is a winner. Helping out on-stage are, from left, Jay Stewart, Luci Arnaz, Jim Nabors, Richard Dawson, Karen Valentine, Peter Marshall and his mother Jeanne Macaro.

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## Cinema Chat from London

WHAT WERE THEY DOING SIXTY YEARS AGO...

By Doug Elmo Brooks

### "DUMB GIRL OF PORTICI" FOR STATE RIGHTS IS "U" PLAN

March 25, 1916. The Universal Film Manufacturing Co. and Anna Pavlova, co-partners in "The Dumb Girl of Portici" have decided to release this production under the State Rights Proposition. So many requests arriving at the offices of Universal asking for prices for certain states, that the matter was brought before the board of directors, to which the Pavlova representative was invited.

After some discussion and consideration of the several applications already made for State Rights, it has finally been decided to sell State Rights to the highest bidders.

Many bids were received without solicitation, while a great many other live exchange men and State Rights bookers wrote in, asking Universal's price for their respective territories.

This prompted the officials of Universal to give consideration of the Pavlova-Smalley's feature on the State Rights basis.

#### Picture Makes Big Hit.

The satisfaction which "The Dumb Girl of Portici" created among theatre-goers generally and the popularity it attained during its showing at the Colonial theatre in Chicago, prompted the leading newspapers of the Western metropolis to give it more extensive publicity than was accorded even great and successful plays of the legitimate stage.

Half page reviews, profusely illustrated with Pavlova, as well as many scenes from the motion picture, in which she portrays the role of Fenella, the dumb girl, adorned the front pages of several Chicago publications, while the motion picture pages were overflowing.

The story carries no less than a dozen characters, all very important to the careful development of the play, and each person was chosen for the respective part with the greatest of care by Lois Weber, who adapted the scenario of "The Dumb Girl of Portici" from Auber's opera "Masaniello," a story of the strife in Italy during the seventeenth century.

Such motion picture stars as Rupert Julian, Wadsworth Harris, Douglas Gerrard, John Holt, Edna Maison, Lois Wilson, Laura Oakley and Hart Hoxie support Mlle Pavlova in the careful denouement of the plot.

#### Amazed by Number of Inquiries.

As Universal had originally intended to release this Pavlova picture thru its own Exchanges, it was at a loss at first to account for the continuous

flow of letters asking for territory privileges.

When these became so numerous as to demand the personal attention of President Carl Laemmle, he carefully considered the possibilities of the picture and when those exhibitors who had purchased State Rights on such big Universal productions as the Annette Kellerman feature . . . Williamson's Submarine pictures, "Neptune's Daughter" and "Damon and Pythias" offered sums in excess of those paid for such features, President Laemmle brought the matter to the attention of the board of directors.

Thanhouser makes contribution to Shakespeare tercentenary.  
March, 1916.

The coming Shakespeare Tercentenary will find itself enriched by a contribution from Edwin Thanhouser of New Rochelle. Frederick Sullivan, the Thanhouser director, is now at work on a production which will be released during the celebration.

The only information that can be gained about the production just now is that it is an imaginative work of Philip Lonergan and will very likely be in three reels. Mr. Thanhouser attaches so much importance to the value of the production that he has designated Florence LaBadie to play the star role.

The story will be the first work touching on Shakespeare so directly without being founded on any of the poet's work.

It is purely a fanciful arrangement of events in which Shakespeare himself is impersonated as are also the people of the time.

#### Rodeo Champions in new Fairbanks Picture

Sept., 1917. In "The Man From Painted Post" Douglas Fairbanks' newest "Artcraft" picture, there will be seen a great collection of Western champions. Following the recent Rodeo in Cheyenne, Mr. Fairbanks immediately engaged the winners of the first prizes for his next release, including Fred Burns, who held the trick roping championship for five years until 1912. Every cowboy in the new Fairbanks production has distinguished himself in one of the various accomplishments of the plainsman, and is well-known among the followers of Western sports. The entire party together with the cast and the technical staff recently journeyed from Los Angeles to Laramie, Wyoming, and then to James House's Riverside Ranch, which has been leased by the Fairbanks organization for the film.

Turn to Page 34

# What the Film Fans Have to Say

## A WORD TO HSM SUBSCRIBERS

We know by now that you have received all the back issues of Hollywood Studio Magazine which were late due to the unfortunate fire that occurred in the printing company we were using. Also a letter of explanation and the new schedule of publication dates which is now in effect. Remember, we have a deadline of the first of the month for the following month's magazine. If an article, classified, etc., is received past the deadline it will be printed in the first available issue. Our May issue is our big special edition issue which will be distributed at the Bijou Society Movie Expo '76 at Universal Studios. It will also be sold on the Universal Tour in addition to our many book store and newsstand locations. Watch the May issue for locations where Hollywood Studio Magazine is available for sale or better, be assured of your copy and subscribe . . . \$8.50 year which includes a membership to the Bijou Society, all its benefits and two free Classified ads.

*Thanks for the corrections. Our overseas correspondent thanks you also.*

I am amazed that you would print the enclosed copy of a letter.

A friend sent me the recent copy of

your magazine Vol. 10 No. 2 with the suggestion that I subscribe. Since the idea of your magazine seems to be the preservation of motion picture history, I would think that you would check letters before printing them, letters that do not try to preserve but presume to re-write history.

Concerning Mary Miles Minter. Her real name was Juliet Reilly. Her older sister was not Marguerita Fisher (Correct spelling is Margarita Fischer) but Margaret Shelby. The murdered director was William Desmond Taylor.

Three errors in one paragraph!

Sincerely,  
Richard Sisson  
New York City

Where is Leonore Aubert?

Dear Sir:

Enclosed amount for new subscription plus back issues as indicated . . . How about a free question? For some reason I remember a minor star of the forties—actress named Lenore Aubert . . . anyone know what ever happened to her????

Sincerely,  
Jim Wiley

From: *Doug Elmo Brooks*

Brings memories flooding back. I still remember this picture I saw in 1921 with my Mother and sister . . .

## BACK ISSUES

Back issues resale schedule has been changed because of postal increases. All prices listed prior to our March issue are obsolete. Please refer to the March Magazine, Volume 10, No. 5, for the three pages on back magazines available with present prices. Magazines, where we have a very few available are priced at \$2.00—where we have more, they are \$1.50 at the present time.

## NEEDS HELP ON SERIAL HEROINES

For the sake of both accuracy and posterity, STUDIO readers and Bijou Society members might wish to offer their assistance to Mr. Joe Maguire (148 Hatch Avenue, Coldwater, MI 49036). This avid film buff is now beginning the monumental task of writing a book about the women who were the heroines in the hundreds of serials turned out by Hollywood during its early days.

## LETTER ANSWER COLUMN

HSM receives so much correspondence each month and we are happy to hear from each and everyone of you but time does not permit us to answer every letter. Please check this column as if we cannot fill your request perhaps one of our readers can.

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I just saw your ad in HOLLYWOOD STUDIO MAGAZINE and am hopefully writing to you to see if you might have some of the old Motion Picture Magazines I am trying to find.

I am particularly interested in the magazine SCREEN ROMANCES (which later became SCREEN STORIES) and what I hope to find are issues from its beginning in 1929 through 1939.

I would greatly appreciate hearing from you should you have any of these for the 10 to 11 year period in which I am most interested. Kindly let me know by date and year. I will be most happy to pay top prices for these magazines in good to even fair condition.

Jack F. Hunter  
2211 West 12th St.  
Anderson, Indiana 46011  
Sorry—we have back issue of HS only.  
Check these pages or write the Bijou Society.

#### WANTS MATERIAL ON RAYMOND BURR

Please let me know if you have any information or material about Raymond Burr.

I have a very large collection about him but wish to seek more rare material especially about early radio and TV shows.

Hopefully, then I may be able to write the article that I have started.

Thank you very much for any help you may be able to give me.

Ona Hill  
Box 94  
Elizabeth, New Jersey 07207

Kindly send me the back order issue with *Katharine Hepburn* on the cover. Enclosed check for \$2.00. Won't you please do a full page cover of *Dolores Del Rio*?

Douglas Whitney

Send for a listing of unusual and vintage films. Will be mailed upon receipt of a self-addressed stamped envelope. All prints are lab-new and in 16mm only. They are films quite unique and unavailable elsewhere!

Sky Deven Productions  
P.O. Box 594  
Cooper Station P.O.  
New York, N.Y. 10003

#### WANTS ABBOTT & COSTELLO POSTER

Would you please be kind enough to let me know if you have a poster of "Abbott & Costello?" Please let me also know the price and where to get it.

Mrs. Robert Wallis  
1940 Knight Rd.  
Akron, Ohio 44306

#### TWO FREE CLASSIFIED WITH HSM/BIJOU SOCIETY SUBSCRIPTION

Send in your subscription to Hollywood Studio Magazine today. \$8.50 includes 10 issues HSM (Bijou Society membership and 2 free classified ads (25 words).

#### REMINDER TO HSM SUBSCRIBERS:

Hollywood Studio Magazine will now print ten issues a year. We will not publish a January or July issue. We will however, increase the number of pages in various issues—SO YOU WILL CONTINUE TO RECEIVE VIRTUALLY THE SAME NUMBER OF PAGES PER YEAR AS ALWAYS IN THE PAST. Rather than raise subscription rates due to the increase in printing and postal costs we have elected to publish ten times a year.

#### WANTS SERIALS

HELEN PETRO (4215 Ivy St., East Chicago, IN 46312) direly needs some serials (all chapters): SECRET AGENT X9 (1937) ... JUNGLE JIM (1937) with Grant Withers ... ACE DRUMMOND (1936) ... and any of Buster Crabbe's FLASH GORDON serials. She would love to correspond with anyone who shares her interests in the above ... or anyone who could provide her with the above films. Good luck, Helen!

#### THE MOTION PICTURE HALL OF FAME

THE MOTION PICTURE HALL OF FAME (c/o Mr. Douglas Wright, P.O. Box 69150, Hollywood, California 90069) is an organization that should be of primary interest to all Society members. Since 1967, the Hall of Fame has been involved in a concentrated effort to preserve movie memorabilia and pay special honors and tribute to the people who built the film industry. We strongly recommend that you write to them for information. They would love to have you participate!

#### JUMBO LISTING HANDBOOK IN HSM MAY ISSUE

WITH THE SECOND INSTALLMENT of the Film Buff's Handbook in the February issue of HSM, preparations are nearly complete for Installment No. 3. It is to be a jumbo listing of film-related magazines and periodicals from both past and present. NOTE: Any members interested in contributing to future sections of this valuable handbook should get in touch. This will be published in the "Special Edition" of HSM's May issue.

Thanks Doug for the material—  
Your story will appear in the next HSM issue.

I am a subscriber to *Hollywood Studio Magazine* which was brought to my attention by contributing editor Kirk Crivello, who is a friend.

A freelance writer on the film scene, I am the author of countless articles and several books, including *The Unkindest Cuts* and *Susan Hayward: The Divine Bitch*.

I thoroughly enjoy your publication and have wanted for some time to contribute a piece. Recently, I read

one of the most important as well as entertaining books on motion pictures yet published, Hugh Fordin's *The World of Entertainment!* (the story of producer Arthur Freed's great musical unit at MGM), and felt it was something your readers, especially, should know about.

So I am herewith submitting for publication in *HSM* my review of this extraordinary book, with a selection of stills (suitably captioned) from my personal collection.

Hope you are able to use this material, and that I shall be able to do more for your magazine in the future. Best Regards,  
Doug McClelland  
Brandley Beach, New Jersey

#### "CHEESECAKE" WANTED!

I collect and will buy 8x10 B&W or color photos of movie stars and starlets showing them in 'cheesecake' poses or scenes showing stars in bathing suit, shorts or brief dance costumes such as was popular during the World War II era. Can you help?

Emil P. Uhor  
844 Clifton St.  
Follansbee, WV 26037

Do you have our March issue of *Marilyn Monroe* on cover?

#### WANTS DON AMECHE POSTERS

Do you, by chance, have any posters or 8x10's with Don Ameche on it. If you do, please send me a description and price. Thank you very much.

Ms. Cindy Zantz  
Talmadge, Ohio 44278  
Sorry—List of what we have is in ad in this magazine. Contact the Bijou Society—they might help you.

#### U.S. FILM FESTIVAL

#### LEROY CHOOSES RETROSPECTIVE FILM

Mervyn LeRoy, to be honored by the USA Film Festival as its Great USA Director for 1976, has selected seven of his films to be screened as a retrospective of his filmmaking career during the sixth annual Festival, April 5-11.

The films he has chosen are: "I Am a Fugitive from a Chain Gang" (1932), "Waterloo Bridge" (1940), "Random Harvest" (1942), "Mister Roberts" (1955), "The Bad Seed" (1956), "No Time for Sergeants" (1958) and "Gypsy" (1962).

These films, one of which will be screened each day of the Festival held in the Bob Hope Theatre in Dallas, showcase Leroy's 40-year directing career. LeRoy also produced several of the above-mentioned films.

The USA Film Festival annually presents prominent critics' choices of the best new U.S.A.-citizen-directed films. Twelve features and a day of short films, selected by critics Roger Ebert, Judith Crist, Charles Champlin and Barbara Bryant, will premiere during the week-long event.



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## ON FILM

**GABLE AND LOMBARD**—Watching this film causes you to wonder if it wouldn't have been easier to stare at wax figures of Clark and Carole: at least statues aren't expected to do and say believable things.

Producer Harry Kornshak perhaps realized his screenplay (by Barry Sandler) based on the lives of two Hollywood legends was not very exciting or lively, let alone a script befitting legends. So he opted for realistic visuals, making up James Brolin and Jill Clayburgh to resemble Gable and Lombard.

But there the resemblance ends! Brolin and Clayburgh, both stiff and uneasy in their parts, simply don't have what it takes to show the magical charisma possessed by the movie stars they portray. If this is the way it was, Gable and Lombard were both bored and boring.

**THE STORY OF ADELE H**—There is a remarkable element that makes Francois Truffaut's melodramatic new film worth seeing, and her name is Isabelle Adjani, a young veteran of the Comedie Francaise whose talent overwhelms an otherwise so-so love story.

Miss Adjani, as the tragic daughter of Victor Hugo, pours such believability into her role of a girl driven mad by rejection, that her lines (alternatively French and English) are convincing, no matter how worn or laughable they are.

"Adele H" is not one of producer-director Truffaut's most glorious achievements, but his work with Miss Adjani is!

**THE KILLING OF A CHINESE BOOKIE**—On an enjoyment scale from 1-10, this movie would deserve a minus figure. In fact, to rate it at all would tend to dignify John Cassavetes' latest excess in pointless rambling.

One could more or less overlook the technical flaws in Cassavetes' "A Woman Under the Influence" by concentrating on the performances of Gena Rowlands and Peter Falk, but "Killing" has, quite frankly, nothing going for it at all.

## ON STAGE

**CALIFORNIA SUITE**—World premiere of Neil Simon's new play, to be directed by Gene Saks and starring Tammy Grimes, George Grizzard, Barbara Barrie and Jack Weston. Low-priced previews start April 17; regular engagement opens on the 23rd at the Ahmanson.

**HEARTBREAK HOUSE**—After its first real "hit," the contemporary comedy "P.S. Your Cat is Dead," Westwood Playhouse turns to a Bernard Shaw standard. Opens on the 7th in the new theatre.

## THE BAILEY STUDIO'S NEW 1976 MARKETING PLANS

After 13 years as a dealer with Milestone, Blackhawk, Select Film, Columbia, Walt Disney, Niles, and Castle, The Bailey Studio has adopted a new "Trade-In Policy" and will be extending credit privileges to those qualified clients. They are also now carrying a full line of glossy movie stills, several book items and the popular Eumig line of sound and silentcameras and projectors. All at competitive prices. Many items are shipped free to the customer's door via United Parcel Service.

### Trade-In Policy

The Bailey Studio will accept any film it sells on a trade in toward new film purchases at a full 50% of the original price paid. This offer is good for one full year after purchase. After one year a 25% trade in will be allowed. Proof of purchase is required and films must be in resalable condition. (This does not pertain to features.)

Customers who participate in the film trade-in program will also receive flyers listing trade-in films at bargain prices.

Those customers who qualify may buy on a 30 days same as cash basis. Extended terms (up to 90 days) are available on purchases over \$100.00.

With a strong background in the business of serving film buffs and collectors, The Bailey Studio products are sold on a customer-satisfaction basis. Exchanges and refunds, when necessary, are handled promptly and cordially. Interested collectors may contact The Bailey Studio at Box 232, Mt. Clemens, Michigan 48043. (313-294-4686)

## CHARLES BICKFORD COLLECTION

Actor Charles Bickford's personal collection of stage, screen, radio, and television memorabilia has been donated to the University of Southern California.

The Charles Bickford Collection spans the late actor's 54 years in show business from his early New York theatre days through his long and distinguished Hollywood career.

Bickford had been an engineering student, a logger, a carnival barker, and a sailor prior to joining a touring burlesque company and eventually finding his way to Broadway. Hollywood beckoned in 1928, and Bickford

came west to star in Cecil B. DeMille's first talking picture, "Dynamite." He went on to star in more than 80 feature films, as well as the long-running NBC television series, "The Virginian."

Included in the collection are scrapbooks from his early New York and Hollywood period, radio transcriptions of his outstanding appearances on such Screen Guild Players programs as "The Babe Ruth Story" and "The Informer" and stills from many of his most memorable film and television performances, including "Dynamite" (1928), "Pride of The Marines" (1936), "The Plainsman" (1936), "The Song of Bernadette" (1943), "Johnny Belinda" (1948), and "The Virginian" teleseries.

A selection of correspondence, clippings, press materials, and autographed photographs is also included in the Bickford Collection, which is housed in the Special Collections Department of USC's Doheny Library.

## TONY RANDALL COLLECTION

Actor Tony Randall has donated his personal collection of annotated scripts from the ABC television series "The Odd Couple" to the University of Southern California.

Included in the Randall collection are copies of each episode of the series. They cover the period from March, 1970, through January, 1974. In addition, the scripts carry Randall's personal notes on the character and the staging, as well on any dialogue changes.

The Tony Randall collection will be housed in USC's Special Collections Department in Doheny Memorial Library.

William C. Fields III, grandson of "The Bank Dick," has been sworn in as an assistant U.S. attorney in Philadelphia—assigned to the bank robbery division. Fields, 32, an FBI agent for seven years, said he had always wanted to enter the "theatrics of the courtroom," following in the footsteps of his late father, Los Angeles attorney W.C. Fields Jr. His dad, Fields said, was a serious lawyer but in private was "funnier than my grandfather," the creator and star of classic film comedies of the '30s and '40s.

**Editor's Note:** Congratulations to one of HSM's honored subscribers.

By Randy Neil

## FAMILY FILM FESTIVAL

A film festival especially coordinated to appeal to the nostalgic tastes of the entire family is scheduled for April 2 through 4, 1976, in Detroit, Michigan. "Appropriately, we are calling it the Family Film Festival," according to chairman, Roger Bailey.

Turn to Page 34

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## FILM FESTIVAL Continued

Every type of motion picture will be screened. Mystery and intrigue will be represented by Alfred Hitchcock's rarely shown "Foreign Correspondent" plus "Charlie Chan at the Opera" starring Warner Oland and Boris Karloff. A top musical in color will be "Road to Bali" with Bing Crosby and Bob Hope. Much time will be allotted to old comedy shorts featuring Abbott and Costello, Laurel and Hardy, W.C. Fields and The Three Stooges, as well as one of Lucille Ball's funniest, yet neglected, features, "Miss Grant Takes Richmond" opposite William Holden. For serial aficionados there will be a minimum of ten episodes from a variety of cliff-hangers, plus a serial edited to feature length. Six color cartoons will be unreel. Westerns include "Four For Texas" with Frank Sinatra, Dean Martin and Charles Bronson; "Frontiersman" with Hopalong Cassidy; and, "The Big Sombrero" with Gene Autry. There will be other selections.

The Family Film Festival will be held at Howard Johnson's New Center Motor Lodge, West Grand Boulevard at Third Avenue, right off I-696 (Lodge Freeway), convenient to downtown Detroit.

Many tables will be available to dealers to sell movie memorabilia, films, projection equipment, comic books, Big Little Books, radio premiums and other material. Tables, six feet in length and thirty inches deep, will cost \$25.00 each. Each table reservation will automatically include two memberships for the Festival.

Regular membership for the three days of the Festival will be \$10.00. Single day membership will be \$4.00 on April 2 and 4, and \$5.00 on Saturday, April 3.

An information package detailing films and scheduled showings, hotel rates, etc., is available by writing Family Film Festival, Roger Bailey, Chairman, P.O. Box 232, Mount Clemens, Michigan 48043.

## CINEMA CHAT — Continued

The ranch is conceded to present the most beautiful scenic displays of Wyoming and includes 160,000 acres of land. The story is a comedy drama of the cattle rustling days handled in a novel manner.

The vehicle disclosed the energetic Douglas in a role unlike anything in which he has ever appeared on the screen and affords him the opportunity to present various dramatic situations in addition to many original incidents of typical Fairbanks creations.

Among the supporting players is Frank Campeau, the well-known Western character actor, Joseph Henaberry is directing the picture, assisted by Millard Webb.

Our picture shows Doug caught resting for the first time in his life as "The Man From Painted Post."

"The "Diamond" Again . . .  
Creates New Fans for "Diamond"  
Serial.

1916. Manager Thomas Nagle of the New Star theatre, Rossland, British Columbia, recently evolved an effective method of creating new fans for "The Diamond From The Sky." He had already run 10 installments of the serial, but realizing that many people were not interested in attending on his "Diamond" nights because they had not seen the first episode, he arranged to run the first and eleventh installments the same evening. New people had thus an opportunity to get the beginning of the story.

Again— The "Diamond"  
"Diamond From the Sky" creates  
Foreign Demand.

March 25, 1916. The American Film Company's thirty-chapter photoplay, picturized from the story and scenario by Roy L. McCordell, has proven so popular in this country (U.S.), that foreign demand has been created.

Sixty-one reels of positive film and an equal amount of negative film constitute the shipment, which required twenty-one galvanized iron fireproof cases.

Blackwell signs long term contract  
with Equitable.

March, 1916. Carylyle Blackwell, whose first appearance as an Equitable star in "The Clarion" was one of the successes of the season, has become a permanent figure in the World-Equitable list of stellar favorites.

A long-term contract was signed under which the popular young star will appear in a new Equitable feature each month, if possible.

Mr. Blackwell is now engaged on his second Equitable picture, "The Shadow of a Doubt" under the direction of Wray Physioc at the Flushing studio.

Essanay Using Animated Titles.

September, 1917. An innovation which has caused favorable comment has been introduced by "Essanay" into recent photoplays. It is called the animated sub-title. One of the chief causes for criticism of sub-titles, particularly where any quantity are used in a feature, is the fact that many persons read them at a glance, and are then forced to continue to watch several yards of the same title being run off for the benefit of those who read more slowly.

This has resulted in every possible sub-title being eliminated in the past, in spite of the opinion of many that this portion of a subject can be made one of its greatest assets. For this reason Essanay considered it important to provide a kind of leader that would add to the pleasing qualities of the film without in any way detracting from the entertainment of those who had found cause for complaint. △

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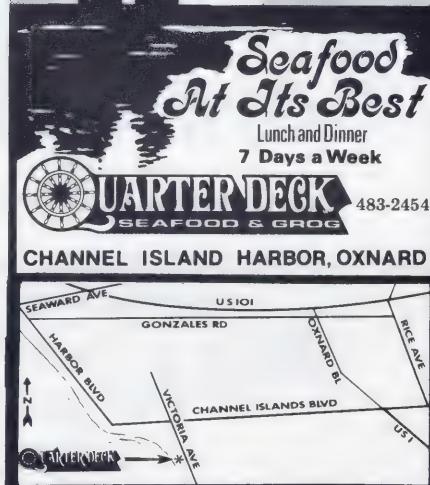
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**WANTED:** Material—on Carole Landis. Have clippings on other stars—to trade. Glenn McCollough, 1011 N. Fulton, Fresno, CA 93728. (2-3-'76)

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Film and memorabilia dealers can now reserve sales tables for the largest film buffs' convention ever held: *MOVIE/EXPO '76*, the national convention and exposition of The Bijou Society. The event will be held in the beautiful facilities of the Sheraton-Universal Hotel in Hollywood, California on May 14, 15 and 16, 1976.

"Dealers wishing to place their items before the largest possible audience will be pleased to learn that *MOVIE/EXPO '76* is being professionally managed and will feature widespread national and local advertising and publicity," explained Randy Neil, Executive Secretary of the sponsoring organization. "Not only will our members be in attendance (the burgeoning society has members in all 50 states and nine foreign countries), but a sizeable registration is expected/film collectors and buffs being able to register at the door."

The price for each dealers' table is \$45.00 each before February 29, 1976, and \$55.00 on or after March 1. Dealers will be allotted attractively-arranged, uncramped space and more than one table may be purchased, if desired. Such firms as Thunderbird Films and Private Screenings Magazine have already reserved space, so it would be wise to make dealer reservations as soon as possible.

Out-of-town dealers should be pleased with the special Sheraton-Universal Hotel rates for the *MOVIE/EXPO '76* weekend: \$24.00 single; \$28.00 double occupancy.

To reserve dealers' tables (or receive more details), write: Randy Neil, The Bijou Society, 7800 Conser Place, Shawnee-Mission, Kansas 66204.



**WANTED:** Material on Alan Ladd &/or Veronica Lake—for projected book. Tapes, magazines, film reviews, posters, inside info, stills from any film of either. Buy reasonable, or borrow. Credit for real help. Marilyn Henry, 5312 Stringtown, Evansville, Ind. 47711. (4-5-6-'75)

Special for Hollywood Studio Magazine readers, Judy by Frank. Published at \$12.50, your special price, \$10.00 postpaid. The one and only biography of the one and only Judy. Oak Lawn Books, Box 3663, Providence, RI 02907.

Interested in Raymond Burr articles and pictures. Especially 1970 as King Bacchus in *Mardi Gras*. Ona Hill, Box 94, Elizabeth, N.J. 07207

### NOTICE

Write for monthly newsletter. Cine Books, 692A Yonge St., Toronto, Canada. (3-4-'76)

If you enjoy the old films, you'll like "The World of Yesterday" magazine. Send for your free copy: 13759 60th Street North, Clearwater, Florida 33520. (3-4-'76)

"Dead End Kids" posters, photos wanted. C. Zantz, 944 S. Munroe Rd., Tallmadge, Ohio 44278. (3-4-'76)

**FOR SALE:** Send for your WALLET SIZE PHOTOS SILENT MOVIE COWBOYS only 25c each, please send S.A.S.E. for COWBOY list today. Chester J. Gembski, P.O. Box 319, Chambsburg, Penn. 17201. (3-4-'76)

**MAGNETS.** Free flexible magnetic strip with order of 20 disc, or 10 bar, or 2 stick, or 8 assorted magnets, \$1.00. 40 all different assorted magnets, \$5.00, a \$15.00 value. Magnets, Box 192-HSM, Randallstown, Maryland 21133. (TF)

### WHAT-HAVE-YOU

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Also need pressbooks on "Daughter of Don Q, G-Men Never Forget and *Perils of Pauline* with Evelyn Knapp. Also need other pressbooks on serials. Let me know what you have.

Anyone wishing to assist me with research on the serials (231 serials) for project I'm working on—please contact me—Write: Joe Maguire, Canterbury Gardens, 149 Hatch Avenue, Coldwater, Mich. 49036 (5-6-'76)

### POSTERS

Giant 21x28 size posters on heavy paper stock in full brilliant color . . . Originals of popular early time stars. Fantastic, you'll love them. Movie idols include W.C. Fields and Mae West, Will Rogers, Charlie Chaplin, Clara Bow, Marx Bros., Clark Gable, Wallace Beery and Marie Dressler, Jean Harlow. Start your collection now. Price \$2.25 includes postage and handling, 6 for \$10.75, all 9 posters for \$18.50. 10 days delivery time. Add \$2.50 for extra postage and handling on orders outside the USA. Send check to Studio Collectors Club, P.O. Box M, Sherman Oaks, Calif. 91413, (% Magazine



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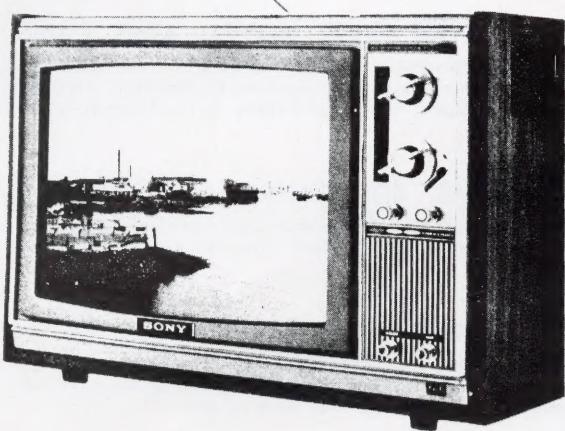
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# MOVIE/EXPO '76

MAY 14, 15, 16, 1976

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UNIVERSAL CITY, CALIFORNIA

*And  
You're  
Invited!*



**SPECTACULAR FUN FOR FILM BUFFS AND FANS OF "OLD MOVIES"** Film collectors . . . film hobbyists . . . and any lover of Hollywood's "Golden Era"--all will enjoy getting together for the most exciting, event-filled meeting ever held for movie buffs. A weekend right in the heart of where Hollywood history began!



**ON SALE! OLD FILMS, SOUVENIRS AND MOVIE MEMORABILIA!** A spacious DEALERS' ROOM where you can browse and buy everything from legally-available films to souvenirs and treasures from throughout film history.



**SCREENINGS! SEE MANY ALL-TIME FAVORITE FILMS FROM 1925-1952!** Running constantly throughout the 3 days will be wonderful motion pictures ranging from major musicals to westerns and classic comedies. MOVIE/EXPO '76 patrons may select the movies they wish to see.



**PARTICIPATE IN SPECIAL TOURS!** Patrons of the big event will also have the opportunity to participate in special Hollywood tours including Universal Studios, NBC Studios, and historic Hollywood landmarks.



**GLITTERING ANNUAL AWARDS CEREMONIES AT UNIVERSAL CITY STUDIOS!** Unforgettable! The Hollywood movie awards ceremony especially for film buffs! You can reserve seating at the BIJOU SOCIETY AWARDS BANQUET AND PARTY scheduled for the ballroom of the plush UNIVERSAL STUDIOS COMMISSARY Saturday evening, May 15. All in an atmosphere of nostalgia and major film personalities!



**SEMINARS AND SPECIAL EVENTS!** Film historians and hobbyists from across America will share their specialties and interests with patrons during scheduled seminars and activities--open to all patrons.



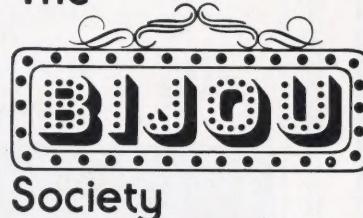
**HERE'S HOW YOU CAN ATTEND!** You can register before MOVIE/EXPO '76 and receive the advantage of special reduced rates on everything from the admission fee to hotel reservations. **YOU NEED NOT BE A BIJOU SOCIETY MEMBER TO ATTEND!** The non-member admission fee will include your own membership in The Society . . . if you attend for all 3 days!

**NOTE:** You may be admitted at the door of the exposition simply by paying \$3.50 per day/or \$10.00 for all 3 days (\$3/\$7.50 for Society members.) But if you're from out of town, don't fail to pre-register so you can receive reduced hotel prices.

**WRITE FOR PRE-REGISTRATION FORMS TO:** Mr. Randy Neil, Executive Secretary, The Bijou Society, 7800 Conser Place, Shawnee-Mission, Kansas 66204.

NATIONAL FILM BUFFS'  
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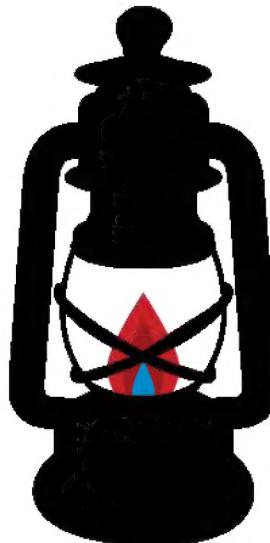


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